



**The North Carolina Symphony  
Teachers Handbook  
1995-1996  
50th Anniversary Tour**





# **The North Carolina Symphony Teachers Handbook 1995-1996**

## **50th Anniversary Tour**

**Pei-An Betty Shih, Editor**

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Jackson Parkhurst, Director of Education

## PREFACE

The North Carolina Symphony's 1995-96 season marks the fiftieth year that the Symphony has boarded buses, trucks, and automobiles to travel to distant communities to play concerts for North Carolina school children. It was in the spring of 1946 (with the help of funds from the North Carolina Legislature's "Horn Tootin'" Bill) that Benjamin and Maxine Swalin along with Adeline McCall achieved their dream of performing admission-free concerts for students all over the state.

Since that time we have travelled nearly one million miles and played thousands of concerts to millions of children. We are now performing for our third generation of North Carolinians. We believe that great music has a place in everyone's life, and we are proud of our part in making it a reality for young people. We want to thank everyone who has helped us perform our mission over the last fifty years and those who support us and attend our concerts today.

I especially want to thank you, the music teachers of North Carolina, who have faithfully worked with us and supported us since the very beginning. Without you our work would be impossible. I believe the success we have enjoyed is largely because of the preparation that you give the students. Our concert is more than a one time field trip. The adults who come up to me in banks, grocery stores, and concert halls all want to tell me about going to the symphony when they were young and what they remember. No single performance, no matter how good, would make that lasting an impression. It was a dedicated, enthusiastic, and probably tired music teacher that made it happen. Hats off to you.

O O O O O

We are indebted to this year's writers of the Teachers Handbook. We appreciate their dedication and hard work both in their writing and in their presentations at the Teacher Workshop.

Thanks also goes to Pei-An Betty Shih for her work in editing this book for publication. Pei-An served as an Institute of Government summer intern with us and proved her versatility by learning word-processing from scratch. She is a 1995 bassoon and piano graduate of the North Carolina School of the Arts and plans to continue her education with an MBA degree. She comes from Taipei, Taiwan.

One of this year's songs is Products of Our State sung to the tune of She'll Be Comin' Round the Mountain with clever words by Madge McCannon Patton. Madge is a 4-5th grade teacher from Greensboro and the author of North Carolina Ditties and Doodles. We are grateful to her for allowing us to use her song. I also appreciate Melinda Wilkinson's help in finding Madge and with the selection of this year's songs.

As you requested overwhelmingly at last year's Teacher Workshop, we are changing to compact discs instead of tapes for recordings of this year's music. I hope this will be useful for everyone.

I trust that you will find this Teachers Handbook helpful. I repeat that it is intended to be a help to you in the classroom. We do not require that you use all or any of the material. It is produced only to be an aid to your good teaching.

All of us at the North Carolina Symphony thank you for your work in teaching our children and helping to open the joy of music for them. We wish you a great year, and we look forward to working together for the next fifty years.

Jackson Parkhurst, Director of Education  
and Assistant Conductor  
The North Carolina Symphony



Johann Sebastian Bach  
(1685-1750)

Toccata and Fugue in D minor  
by Monica Autry

## About The Composer

Bach was born in Eisenach, Germany. He was born into a family rich in musical heritage. His great-grandfather, grandfather, uncles, cousins and his own father were musicians of repute. Johann Sebastian received his first music lessons as a youngster from his father, a violinist.

Bach's parents died when he was only ten years old. His older brother assumed responsibility for the young Bach, taking him to live with him and his wife. His brother, Christoph, was a church organist and taught Bach to play the organ as well. Bach had an insatiable appetite to learn more music. His brother forbade the younger Bach to use volumes of organ music by well known composers, saying that the music was too difficult. Johann Sebastian would sneak downstairs during the night and copy the music. It was a very tedious task to hand copy volumes of music. When his brother discovered the copies, he destroyed them. Bach was given a home as a child, however it sorely lacked the love and emotional support of caring parents.

Bach's unusual talent was recognized by his brother and he sent him to study at St. Michael's Choir School at the age of fifteen. It is reported that Bach walked all the way to the school, about one hundred and fifty miles away. He stayed for two years, learning Greek, Latin, religion and music. He left St. Michael's School ready to begin his career as a musician.

Bach held several music positions during his life. Unlike many other famous composers, Bach never lacked for employment. He was organist and music director at several churches in various locations of Germany. He was constantly seeking a better position with better pay. Bach was recognized as an excellent organist, however the church's congregation didn't always appreciate his style. Some congregations felt his music was too complicated and fancy to follow when singing. He left his church position for a short while to study music under another famous organist and composer, Dietrich Buxtehude.

Bach's magnificent playing made him famous at this time, not his composing. Prince Leopold heard him play and asked him to come work for him in his court. Bach wanted to go, however, his current employer refused to let him leave his position as church organist. Bach persisted in asking for permission to leave. His employer became so angry that he put Bach in jail for breaking his agreement. After several weeks he was released from jail and went to work for the Prince.

Bach was happy in his new position and enjoyed working for Prince Leopold. As the years passed by, he began to be filled with a desire to go back into church music. Bach felt his music should be an expression of his faith in God. He went back to the church world as musical director at St. Thomas Church and music director of the city of Leipzig.

Bach remained in Leipzig for the rest of his life. He wrote some of his greatest music here. Some of the music he wrote was for organ as well as many cantatas- pieces for singers, organ and orchestra. While in Leipzig, Bach met King Frederick the Great. The King played a simple melody for Bach on the keyboard. Bach later turned the simple song into a very

complicated and now famous piece he called, "Musical Offering." He presented the work as a gift to the King.

Bach began to go blind as he grew older. He had two unsuccessful cataract operations, without anesthesia! His body never quite recovered from the shock of the second operation. Bach continued to write music until his death. He dictated his last work, "Before Thy Throne with This I Come" to his son-in-law. Bach's last musical gift was written in anticipation of greeting his creator.

Bach passed on his musical heritage to his children. Four of his children became well-known composers. The fame of his children surpassed his own fame during their lifetime. Johann Sebastian Bach was recognized as a great musician during his life, but his world failed to recognize his genius as a composer. It was almost one hundred and fifty years later before the profound greatness of Bach's music was realized.

## About the Music

Toccata and Fugue in D minor was written as an organ piece. Leopold Stokowski, conductor of the Philadelphia Orchestra from 1912 to 1936, transcribed many of Bach's organ pieces for orchestra, including this one. Stokowski wished to introduce Bach's work to a wider audience, liberating them from organ recitals. Stokowski has been acclaimed for broadening Bach's appeal in a majestic and moving manner.

Fugue- a complex musical form in which voices enter at different times in imitation but develop and vary throughout the piece.

Toccata- a keyboard composition in a free style using full chords and running passages.



Reading Comprehension Questions on the Life of Bach.

1. What country was Bach born in?
2. Who was Bach's first music teacher?
3. Who took care of Bach after the death of his parents and taught him to play the organ?
4. What was the name of the music school Bach went to at the age of fifteen?
5. What kind of music positions did Bach fill during his life?
6. What was the name of the famous organist that Bach studied under?
7. What kinds of music did Bach write?
8. Why was Bach put in jail?
9. What is significant about four of Bach's children?

Lesson Plan: Call Chart for Toccata and Fugue in D minor by Johann Sebastian Bach

Objective: Students will follow a chart identifying melodic and rhythmic fragments, as well as the tone colors of orchestral instruments.

Teach: 1. Students should be able to recognize the tone colors of string, woodwind and brass families, as well as the timpani.

2. Teach the words for melodies A and B in the introduction.

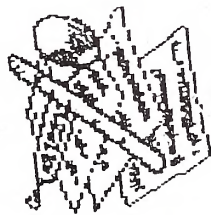
3. Review the meaning of fermata. Have students look through the call chart, discovering where the fermatas are.

4. Teach the rhythmic patterns with triplets in numbers three and four of the call chart.

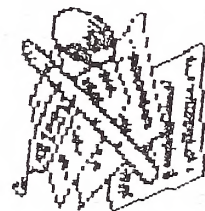
5. Review the rhythmic fragments in numbers two, seven, eight, nine and ten of the call chart.

6. Listening. Teacher will guide and call the numbers of the call chart as they are encountered in the music.

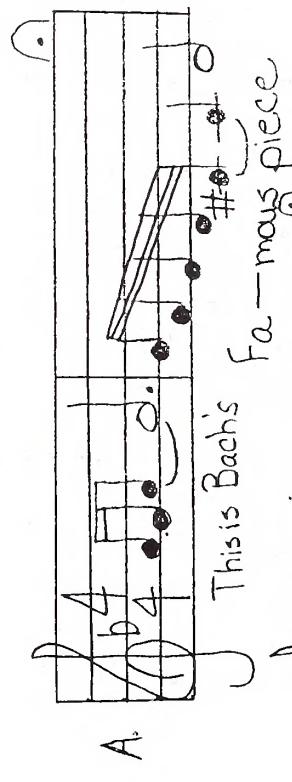
Review and Closure: Play the piece again, but do not begin at the beginning. Can you find where we are on the chart?

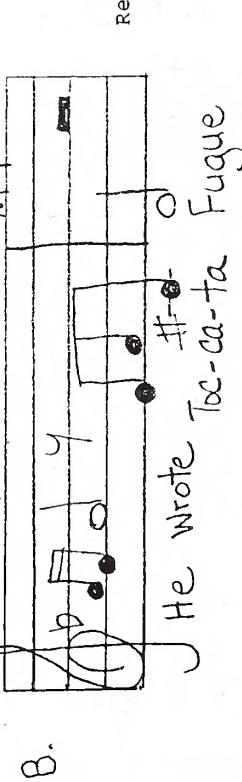


CALL CHART  
TOCCATA AND FUGUE  
BY  
JOHANN SEBASTIAN BACH



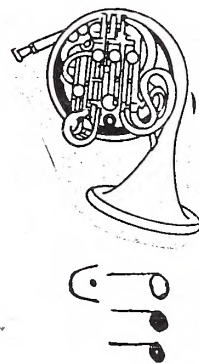
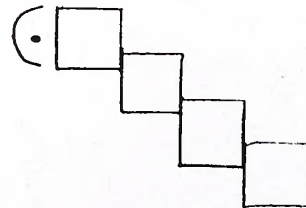
1. Introduction

A. 

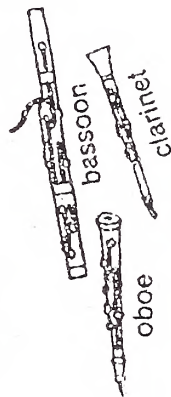
B. 

Repeat melody A.

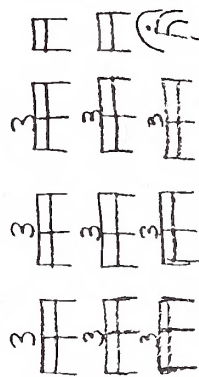
2. Orchestra builds.



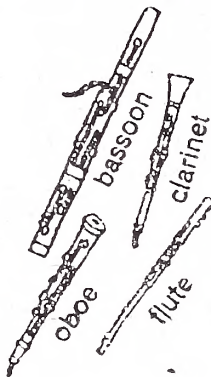
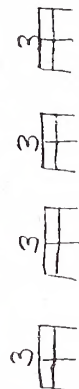
3. Woodwinds



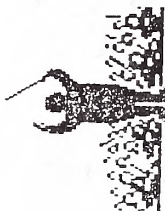
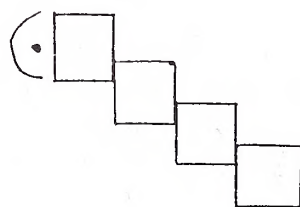
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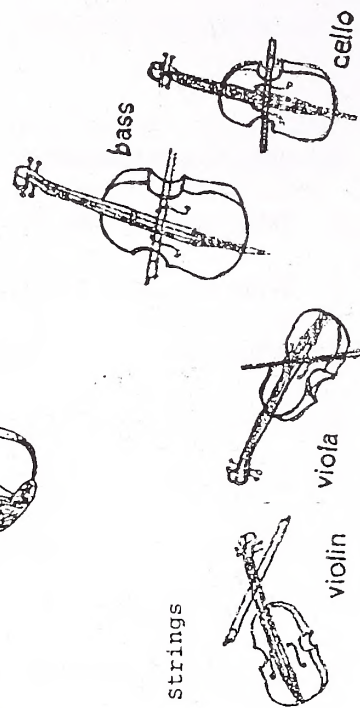
4. Strings play a descending pattern and the woodwinds join in.



5. Orchestra builds.

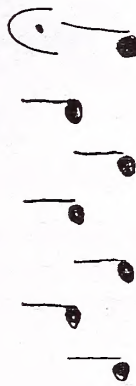
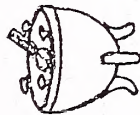
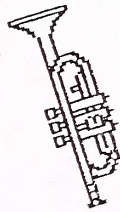
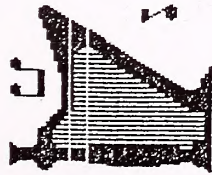


6. Strings





7., Harps and sometimes strings play, then the horns and timpani reply.



8. Strings Strings

Woodwinds

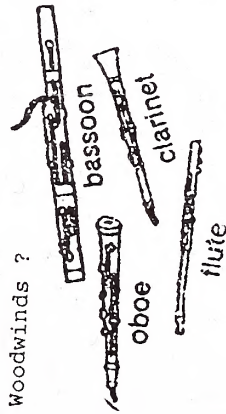
Brass

Orchestra slows down and the horns play



9. Strings - viola viola viola  
violin violin violin  
cello cello cello  
bass

10. Woodwinds ?

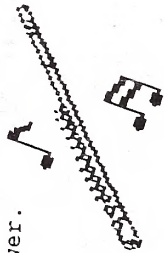


Strings?



Strings answer.

Woodwinds answer.

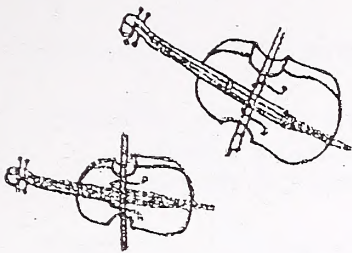


11. Strings - violin

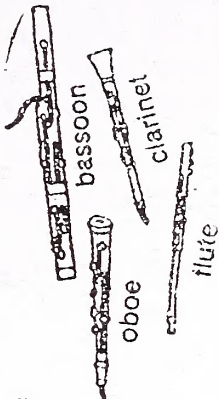
viola

cello

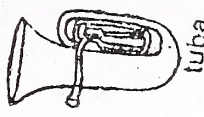
bass



12. Woodwinds



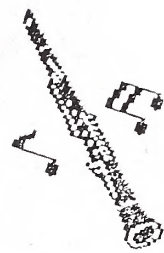
13. Brass and strings play together.



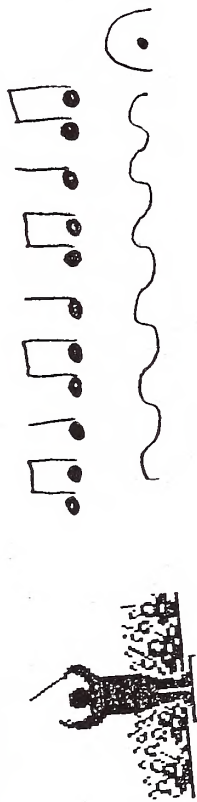
14. Strings?



Woodwinds answer.



15. Full Orchestra. Listen for the following rhythm pattern.

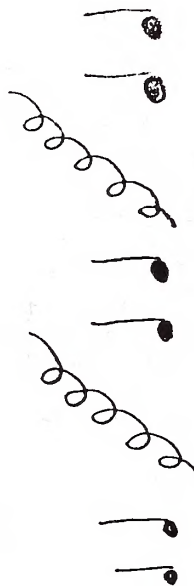


16. Woodwinds and strings play together. The tempo slows and the horns play

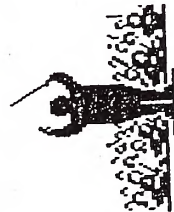


17. Woodwinds and strings begin in perpetual motion and then wind down.

18. Ascending patterns.



The music slows down to a full orchestral ending.





Lesson Plan: Variation of Call Chart for Toccata and Fugue in D Minor.

Objective: Students will identify the tone colors of orchestral instruments by holding up a visual for that instrument family when it is heard in the music. Students will also identify fermatas that are heard in the music.

- Teach:
1. Students should be somewhat familiar with the piece after listening to the call chart in lesson one. Make the following cards to be passed out among the students: strings, woodwinds, brass, harp, timpani, and fermata. Students will hold up their card when they hear their instrument family. Whenever a fermata is heard, hold that card up as well.
  2. When the orchestra "builds," have students raise their cards a row at a time.
  3. In the ending section, have students raise their cards from low to high with the music.

Lesson Plan: Write Music inspired by Toccata and Fugue in D Minor by Johann Sebastian Bach

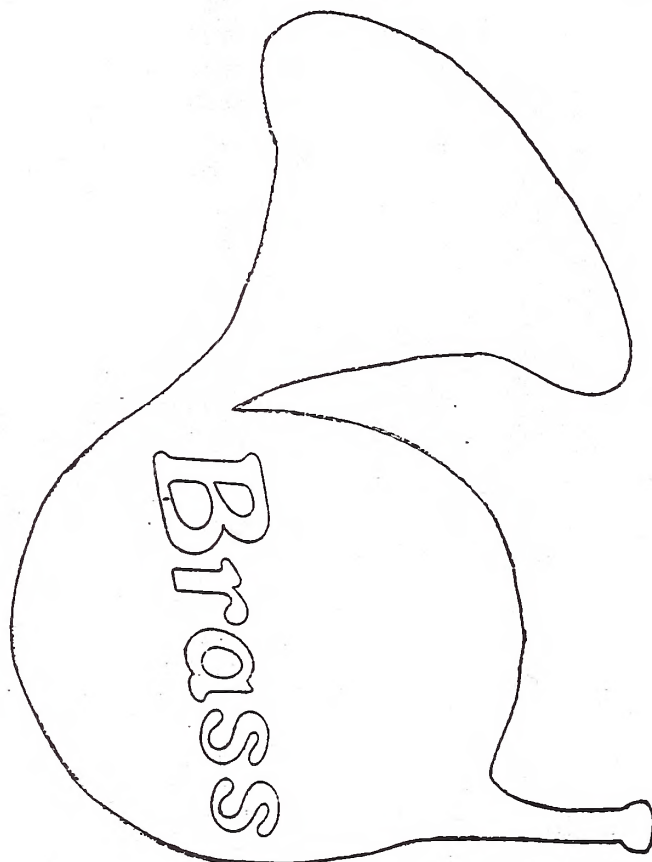
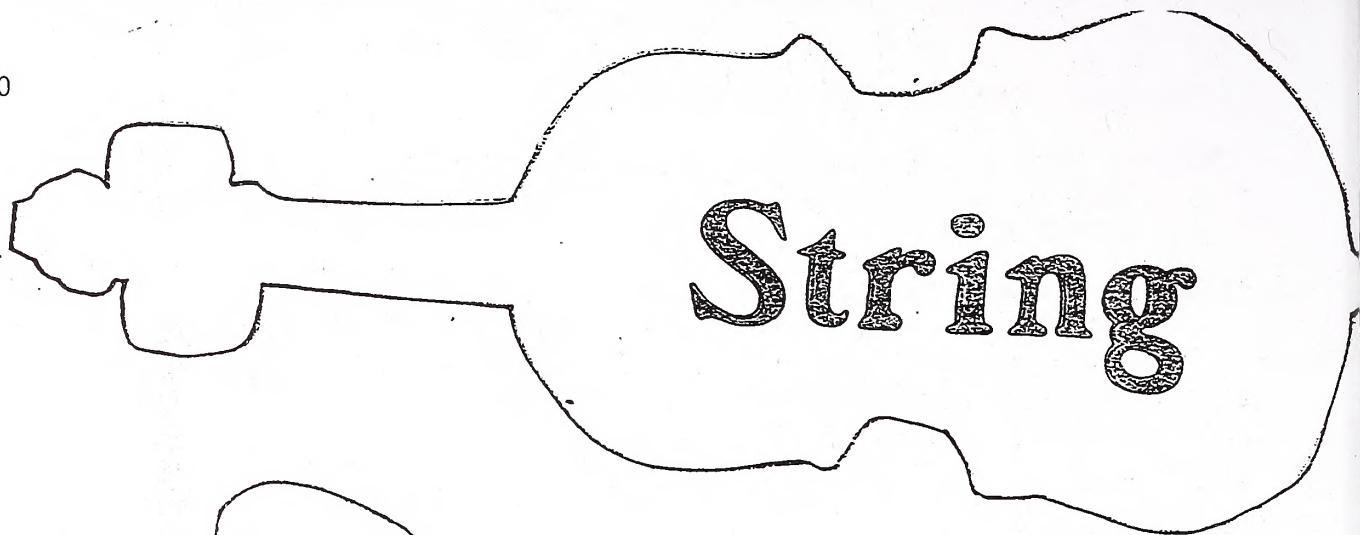
Objective: Students will write a creative story inspired by thoughts, images, and emotions evoked while listening to the music.

Teach

1. Students will write down words and phrases that cross their minds while listening to the music. Let students share their papers with the class. Compile a list of words and phrases from the students' ideas.
2. Have the students come up with a possible story prompt. They also need to come up with specific characters and settings.

Possible Prompt

Some friends of mine dared me to spend the night alone in an old abandoned house down the street. I didn't want my friends to think I was a "scaredy cat" so when night came I decided to do it.



These are copies you may enlarge to use as visuals.



## Works Cited

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Harvard Dictionary of Music. Belknap Press of Harvard University, Cambridge, MA. 1972.

Johann Sebastian Bach: Great Man of Music. Carol Greene Children's Press, Chicago, 1992.

**Monica Autry teaches general music to grades K-4 at Butner Elementary School in Fort Bragg, North Carolina, a position she's held since 1984. She also teaches an after school string program for grades three and four. She received her BM from the University of North Carolina at Greensboro. She has served as minister of music in a local church and teaches private piano lessons. She is married to Adrian Autry and has two children, Megan and Cameron.**

Johannes Brahms  
(1833-1897)

Syphony No. 2, Movement 4  
by Larue Tart  
Frankie Talton  
Jean Milleson  
Marie Batten  
Mark Armstrong  
Alex Wingate

## **A German composer who wrote masterpieces in almost every form except opera.**

### Background and Beginning

#### "The Classical Generations"

The sheer number of important musicians who have been either natives or inhabitants of Vienna is astonishing. Gluck, Haydn, Mozart, Beethoven, Schubert, Brahms, Strauss, Bruckner, Wolf, Mahler, Schoenberg, and Webern are probably the most significant, but there are at least a hundred more. Nowhere else in the world is there a city so saturated with the essence of music.

The ruling Hapsburg emperors were passionately fond of music (some of them were competent composers themselves), and from early times had imported the best foreign musicians to court.

The gift of music to the eighteenth century was the symphony, as its gifts to the seventeenth had been opera and sonata.

The variety of conflicting elements that went into the making of Johannes Brahms as man and musician can be seen in the circumstances of his life from the start. The family into which he was born on May 7, 1833, was a devoted and unpretentious one. His father, Johann Jakob, who was twenty-seven at the time of Johannes' birth, played the bass and occasionally the horn in orchestras and bands. His mother Christiane (nee Nissen), was seventeen years older, and had worked as a seamstress before her late marriage in 1830. There was a daughter, Elise, born in 1831, and in 1835 a second son, Fritz Friedrich, arrived.

Johannes' home background was affectionate and happy. But the domestic virtues were maintained against the contrast of the world outside--the squalid, dilapidated maze of narrow alleys and ancient wood-frame houses in Hamburg's dockland known as the Gängeviertel. As he grew up, his efforts to contribute to the family budget and ease the pressure of his parents' relative poverty led, physically, to strains that told on even his robust constitution, and emotionally to experiences that were to mark him permanently.

At an early age, Brahms helped support his family by playing dance music in waterfront bars. He kept a book propped up on the piano so he could read while he played.

Jakob had no doubt, from the beginning, that his sons were to be musicians, but their general education was not neglected.



Johannes was sent to a private school at the age of six and transferred at eleven to another one where Latin, French, and English shared a place on the syllabus with mathematics and science. It is easy to see where the foundations of a lifelong devotion to reading, to literature, philosophy, and indeed to all the humanities must have been laid.

Johannes started the string instruments when he was six years old. He began piano lessons at the age of seven.

By the time he was fifteen, he was making a living through music. He left Hamburg to travel as an accompanist to a famous Hungarian violinist, carrying in his knapsack works of his own.

Brahms wasn't an instant success as a musician. At the first performance of a concerto on which he'd worked for four years, only three people clapped; everyone else hissed. But eventually his music became popular, and he was one of the few composers ever who didn't have to take another job to make a living.

He was one musician who spent less money than he earned. With his extra money, Brahms took care of relatives in Hamburg and any friend who needed help. His own tastes were simple in everything but music and food. He owned an expensive collection of original music manuscripts by Mozart and other composers he admired.

Brahms got up every morning at four or five, made his own coffee with his Viennese coffee maker, and went for a walk in the woods to hear the birds signing. He kept his pockets filled with candy and little pictures, which he handed to neighborhood children on his walks.

Then he would get to work. Brahms worked painstakingly. His first symphony took him about ten years to write. He prepared meticulous manuscripts, and if he wasn't completely satisfied with them, he would burn them or throw the pages into the river. "It does not just come to you!" Brahms would say of composing—"It is torture!"

In the course of the next ten years the remaining three symphonies appeared, the Violin Concerto, the Second Piano Concerto, the Double Concerto for violin and cello, and a host of smaller works. In 1896 his beloved Clara Schumann died and Brahms fell ill soon after. Cancer of the liver was diagnosed and he died at his home in Vienna the following year. All the ships in Hamburg lowered their flags to half-mast that day.

## JOHANNES BRAHMS

1833-1897

### TEN STEPS TO BECOMING A COMPOSER

1. Johannes Brahms was born in Hamburg, Germany, on May 7, 1833.
2. His father was a double-bass player in a local symphony orchestra.
3. His mother was a seamstress and cook.
4. Brahms was one of three children.
5. At the age of seven, Brahms began taking piano lessons.
6. By the age of 13, Brahms had began learning musical theory.
7. At the age of 15, Brahms gave his first formal recital.
8. At the age of 20, Brahms left home on a concert tour as a piano accompanist.
9. During this tour, Brahms played for a lot of people and met some of the most influential musicians of his time.
10. As his fame spread, Brahms devoted more and more of his time to composing and less to his career as a performer.

### MAJOR WORKS

Brahms wrote music for several instruments and combination of instruments. This includes music for strings, piano, and clarinet. He also wrote choral Works, and Orchestra Music. Included in his orchestral music are Four Symphonies.

**Symphony** A symphony is a large orchestra work in several movements.

### SYMPHONY NO.2 IN D MAJOR

Brahms' second symphony is known as the *Pastoral Symphony*. Brahms planned, sketched, and wrote it in a benign, sunny little Austrian village lying in the lap of Worthersee. The altogether unique personality of the Second symphony must owe a huge debt to this lovely Corinthian spot. The music portrays the serenity, inner peace, quiet joy, and gentle moods the composer must have experienced in that charming village.



There are four movements in the Second Symphony. During these movements, Brahms utilizes traditional compositional devices to develop the symphony. They include:

|         |  |
|---------|--|
| Theme   | The basic subject matter of a piece of music. The theme can be a phrase, a short motive, or a full tune. |
| Phrase  | A section of a melody or a tune.   |
| Motive  | A short fragment of melody or rhythm used in constructing a long section of music.                       |
| Subject | The term for the principal theme of a fugue.   |
| Solo    | A section of music featuring one instrument or player.   |

- Mvt. 1      A three-note introduction in the cellos introduces the first principal theme (horns). Some transitional material follows, including a passionate outburst by the violins. An eloquent song now unfolds in the cellos and violas and is repeated by the flutes. All this material is extended and developed with intensity and breadth, following which the two basic themes return. A tranquil coda features a beautiful solo for the horn, and the movement ends serenely with a quiet sustained chord in the woodwinds.
- Mvt. 2      The Pastoral nature continues into the second movement. The cellos offer a gentle and reflective melody which is soon taken up by horns, oboes, and flutes. The second theme, flutes and oboes, is in a similar lyrical vein. One other principal idea is presented; an expansive melody for the strings which is given passionate treatment. In the development of these three important subjects, the prevailing idyllic mood is never destroyed.
- Mvt. 3      The third movement is more of an intermezzo than a scherzo. We hear the principal theme immediately in the woodwinds, the cellos providing; a pizzicato accompaniment. Two trios follow, separated by a restatement of the main melody. Each of the trios is actually a variant of the theme.
- Mvt. 4      The concluding movement begins with a transparent melody for the strings. The full orchestra takes up this idea with vigor, leading directly to the second subject, which is a subdued theme for the woodwinds. Almost immediately a third theme is presented, a stately melody for the violins. These three themes are developed, altered, repeated, as an infectious gay mood prevails. A jubilant statement of the opening phrase or the third theme brings the symphony to a vital conclusion.

Brahms symphonies are Classical in several respects:

1. They are laid out in the customary design of four movements, each of which has a form recognizably close to the Classical pattern.
2. They make use of the Classical techniques of counterpoint and motivic development.
3. They have no specified program, that is, they have no story associated with them.

At the same time, Brahms symphonies are Romantic in their harmonic idiom, in their full, multicolored orchestral sound, and in other general features of their musical language.

Brahms' style of composing is distinguished by various elements. They include:

1. A lyrical melodic line.
2. A Ballad-like quality of Romantic strangeness.
3. A Fundamental respect for tradition.
4. His music represents a trend of the revival of order and form which is also found in the works of Schumann, and Berlioz.





## FACTS ON BRAHMS

1. Brahms was born in Hamburg, Germany, on May 7, 1883.
2. Brahms' father, Johann Jakob, played the double bass.
3. Brahms' mother, Christiane Nissen, was a seamstress.
4. He had one brother and one sister.
5. The three B's were Bach, Beethoven, and Brahms.
6. Brahms never married.
7. He began playing the strings at age 6.
8. He started playing the piano at age 7.
9. Brahms' first piano teacher was Otto Cossel.
10. Brahms' first strings teacher was his father.
11. Brahms wrote in every musical form except opera.
12. Brahms was a notoriously loud snorer.
13. Hans von Bulow called Brahms' First Symphony "Beethoven's Tenth" (meaning Brahms' music was the next step after Beethoven).
14. Brahms wrote "Brahms' Lullaby," also known as "Lullaby and Good Night."
15. Brahms loved food and coffee.
16. At his first performance of a concerto (that took him four years to write), only three people clapped.
17. Brahms dressed strictly for comfort.
18. He played with toy soldiers until he was 30.
19. He was making a living through his music by the age of 15.
20. The foundation of his life was Clara Schumann who was 14 years older than he.
21. It took him 10 years to compose his first symphony, but waited until he was 40 to write it. The reason it took so long was that Brahms said, "I feel Beethoven staring over my shoulder."
22. In the next 10 years he wrote 3 symphonies and many other concertos.
23. Brahms died in 1897 of liver cancer at the age of 64.
24. In Vienna they declared a holiday for his funeral.


25. All the ships in Hamburg lowered their flags to half-mast for his funeral.
26. Brahms did not have a happy childhood because his parents argued and they had little money.
27. Brahms gave his first performance at age 14.
28. Brahms had no formal musical training.
29. Brahms liked to write his music in pairs.
30. Liszt listened to Brahms play but Brahms fell asleep when Liszt played.
31. The four periods of Brahms music are spring, summer, autumn, and winter.
32. Brahms supported his family by playing in bars and theaters.
33. Brahms lived in Vienna, Austria.
34. Being a penny pincher, Brahms wouldn't buy new clothes until they could no longer be patched.
35. His apartment was very messy. No one could touch anything.
36. Brahms was a kind man who loved children.
37. Beethoven was Brahms' favorite composer.
38. There is a monument in Vienna for Brahms.
39. Brahms' father did not support him in his music.
40. His Symphony No. 2 was written while he was staying at Portschach by a lake and it glows with the charm of the Austrian countryside in which he was very happy. He returned to it many times. This idyllic work is his "Pastoral Symphony." It was written during his "autumn" period of composition (1868-1890).
41. Brahms used syncopation and hemiola rhythms in his music.
42. The texture of his music is thick, with the melodies moving freely from outer voice to inner voice lines.
43. He wrote dignified themes that were serious or elastic with humor and scored his music to show the eloquence of instrumental tone color.
44. He was a conservative among Romantic composers. He wrote "Absolute" music, a return to discipline, order, and form.
45. The fourth movement of his Symphony No. 2 in D Major is approximately 8½ minutes long.



## CLASSROOM ACTIVITIES - GAMES


With the symphony student booklet, the Brahms facts sheet, and your own musical information sheet, several games are available to play. Some include Relay, "Brahms" Baseball, Musical Jeopardy, and Quiz Bowl. One original game is P I C MUSIC. This game can be played after the study of Brahms or at the conclusion of all the Symphony Studies.



### P I C MUSIC

P I C MUSIC stands for: P Pieces (symphony compositions)  
 I Instruments of the orchestra  
 C Composers  
 MUSIC  Listening/identifying

Object of the game: To be the first team to get 100 points.

Number of Players: Entire class; individuals make up 2 teams

Game Materials: Cards with letters P, I, C, Music . Have enough for entire class plus extras. Tape player, tape of Brahms Symphony 2, Movement IV (or all tapes of symphony compositions studied if game is used for evaluation).

Game Play: Before the game each player pulls out one of the 4 cards. The class then divides into 2 teams. The MUSIC  card is WILD. This card has double points since the question involves listening to and identifying the music. Use the chalkboard or large poster for scoring points for each team. Each card/category is worth 10 points, except the MUSIC  card, which is worth 20 points. As teacher, you ask the questions previously selected for each category. Select a time limit. If a team member incorrectly answers a question, then the same question is given to the opposing team member holding the same card/category. If that team member also incorrectly responds, then give the answer and continue the game with the next card holder. If any team member not holding the question card at that time gets too loud, or tries to coax an answer, call "Foul" and deduct 10 points from that team's score. This usually helps keep behavior under control. The first team to get 100 points wins the game! I usually reward the winning players with a "Sweet Tart" (in more ways than one)!

The students also like to "compose" a jingle tune/theme to play before the game starts to introduce each team, and/or to play at certain intervals during the game. HAVE FUN!

**RELAY GAME**

Instructions: Divide into teams. Call the question. Run to chair. First one to sit gets to answer. Keep running score to determine winner.

1. Where was Brahms born? Hamburg, Germany
2. What is Brahms' first name? Johannes
3. What instrument did his father play? Double Bass
4. What instrument did Brahms play at age 7? Piano
5. Did Brahms have a happy childhood? No. Parents had little money and argued.
6. How old was Brahms when he gave his first piano recital? 14
7. Did Brahms have much formal musical training? No. Learned on his own.
8. What composer helped Brahms by being his musical advisor and saying, "Hats off, gentlemen! A Genius!""? Robert Schumann
9. Did Brahms ever marry? No
10. Who was Clara Schumann? A friend who played his works at her piano recitals.
11. How did Brahms like to compose his music? In pairs
12. What composer listened to Brahms play, but when he played for Brahms, Brahms fell asleep? Liszt
13. What was the only musical form that Brahms did not write in? Opera
14. What are the four periods of Brahms' music? spring, summer, autumn, winter
15. How did young Brahms help support his parents and siblings? Playing piano in bars and theaters.
16. Where did Brahms live? Vienna, Austria
17. Was Brahms a penny pincher? Yes, wouldn't buy new clothes until the old ones were covered with patches.
18. What did his apartment look like? Messy, no one was allowed to touch anything.
19. What was Brahms' hobby? Collecting and playing with toy soldiers.
20. Why did Brahms wait until he was over 40 to write his first symphony? He said, "I feel Beethoven staring over my shoulder.



21. Was Brahms a kind man? Yes.
22. What did Brahms like to do other than play with his soldiers? He loved to walk around the city and in the Swiss Alps. He loved to eat and drink coffee in cafes with his friends.
23. Was Brahms a successful musician? No. As a teacher, he was a failure; as a conductor, he was ineffective, and as a composer, he was too far ahead of his day.
24. Did Brahms' father support him in his music? No
25. How old was Brahms when he died? 64
26. Who was Brahms' favorite composer? Beethoven
27. Is there a monument in Vienna honoring Brahms? Yes
28. What was the most popular form of music in the 18th century? Symphony



NAME \_\_\_\_\_

## \*BRAHMS WORDSEARCH PUZZLE\*

CIRCLE THE WORDS FOUND IN THE LIST BELOW.

Z O V F N D Y F E E L S W A S B  
 G T M I Y T P I R C S I U M R A  
 E R Y N O H F M Y S S E H W E C  
 R E H H C L Q V C R R A R E M H  
 M C D U O L A E E I R Y F O O F  
 A N N W N R A D C B S F Y L C O  
 N O O O Z D N R S N O U O D L S  
 Y C C O Z E E E A C A S M F E F  
 E R E D P V N R V S T D R I R J  
 T B S S I N V L W O H R L A O A  
 U U U E A N O L C E H U I N N R  
 L S N H N B A R S Y A T M O S E  
 F N O O C H I C O R Y R E A Q P  
 A J B X D T Z S I L L I E E N O  
 U Z S R E I D L O S N I T L B N  
 E G X N R E S O P M O C V W X T

## LIST OF WORDS

JOHANNESBRAHMS  
 COMPOSER  
 TINSOLDIERS  
 WOODS  
 SECOND  
 COFFEE  
 VIENNA  
 OPERA  
 SNORE  
 BONN  
 FLUTE

CLARASHUMANN  
 UNDERWEAR  
 CONCERTO  
 BACH  
 SCRIPT  
 MUSIC  
 LISZT  
 HORN  
 DANCE  
 TRIO  
 VIOLA

PIANO  
 SUSPENDERS  
 SLEEPY  
 BEETHOVEN  
 SCORE  
 SYMPHONY  
 GERMANY  
 CHICORY  
 BARS  
 SOLO  
 LIE



## BRAHMS DRAMA ACTIVITY

**OBJECTIVE:** To develop student creativity through improvisation and group work.

**PROCEDURE:**

1. Place in a bag all the props needed to present the following incidents in Brahms' life.
2. Number each bag 1, 2, 3, and 4.
3. Divide students into four groups and have one student draw a card from a hat for the group.
4. With the props from their bag and the card describing a certain incident in Brahms' life, the students will prepare a skit to present to the rest of the class. If possible, involve all students in the presentation whether it be acting, sound effects, etc.

*The following information may be printed on an index card for each group.*

**CARD ONE:** After many hours of wandering (in the Vienna woods) Brahms and his friends had come to an inn and asked for black coffee. The coffee was made with chicory—an economy exercised by many cooks—and Brahms did not like chicory in his coffee. He called the proprietress to his table and said, 'My dear old lady, have you some chicory?' When she said she had, he continued in an even more gracious tone, 'It's not possible! May I see it?' The old woman retreated to the kitchen and returned with two packages of chicory which she handed to Brahms. He looked them over solemnly and inquired, 'Is that all you have?' When she said yes, he pocketed both boxes and said, 'Well, now you can go back and make us some black coffee.'

**CARD TWO:** Brahms and a friend went to a motel and retired to room No. 11, and it was his instant and most ardent endeavour to go to sleep before Brahms did, as he knew from past experience that otherwise Brahms' imperinently healthy habit of snoring would mean death to any hope of sleep on his part.

His delight at seeing Brahms take up a book and read in bed was equalled only by his horror when, after a few minutes, he saw him blow out the light of his candle. A few seconds later the room was fairly ringing with the most unearthly noises issuing from Brahms' nasal and vocal organs. What should he do? He was in despair, for he wanted sleep, and moreover, had to leave for Berlin early next morning. A sudden inspiration made him remember room No. 42. He got up, and went downstairs to the lodge of the porter, whom, not without some difficulty, he succeeded in rousing from a sound sleep. Explaining cause and object, he made the porter open room No. 42 for him. After a good night's rest, He returned, early in the morning, to the room in which he had left Brahms.

Brahms was awake and, affectionately looking at him, with the familiar little twinkle in his eye and mock seriousness in his voice, said to him, well knowing what had driven his friend away, 'Oh Henschel, when I awoke and found your bed empty, I said to myself, "There! He's gone and hanged himself!" 'But really, why didn't you throw a boot at me?'

The idea of him throwing a boot at Brahms!



**CARD THREE:** Brahms could be sarcastic and domineering at times. And very tactless: Once he was said to have excused himself from a dinner party by saying, 'I beg a thousand pardons if there should be anyone here whom I have not insulted tonight!'

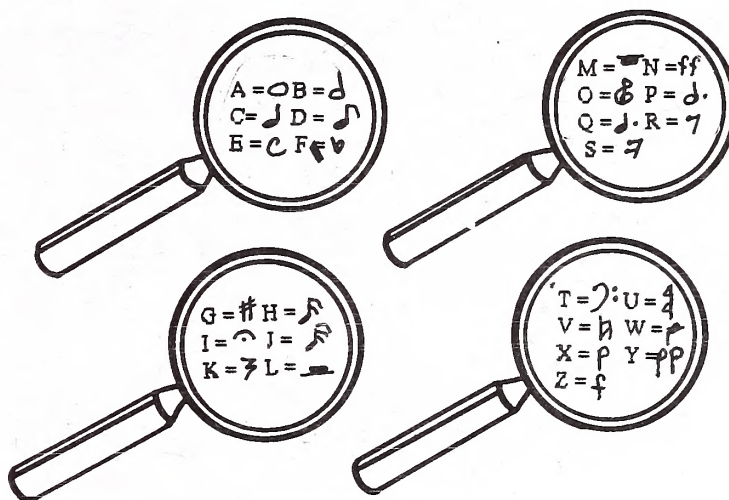
**CARD FOUR:** He wore flannel shirts and short baggy pants that often showed several inches of checked cotton underwear. Another way you could catch a glimpse of his underwear was to watch him conduct an orchestra. He sometimes forgot to fasten his suspenders, and when he conducted, he'd have to grab his pants before they fell down.



1: An autographed photo-portrait of the composer



## IN SEARCH OF A GREAT COMPOSER



### ACTIVITY ONE:

On the next page are messages about a famous composer. Use these musical notes and symbols to decode each message.

### ACTIVITY TWO:

1. On the lines provided below write several sentences about Johannes Brahms.
2. On the back of this sheet write out the messages using the special code for each sentence.
3. Ask a classmate to solve your coded messages.

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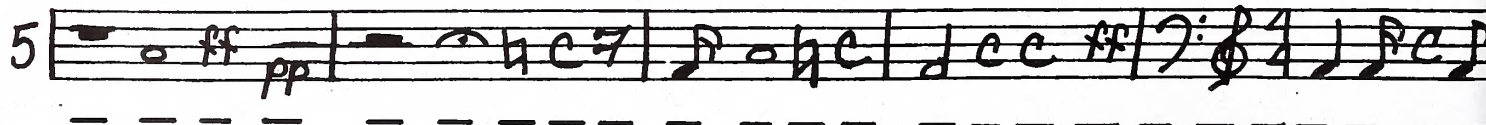
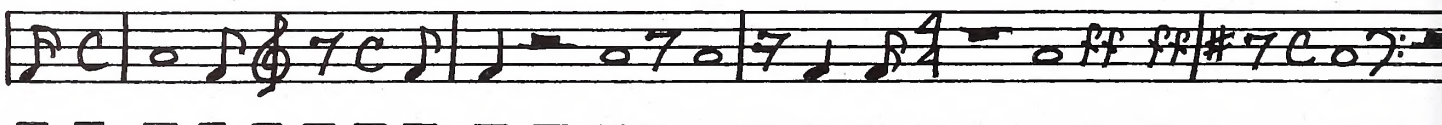
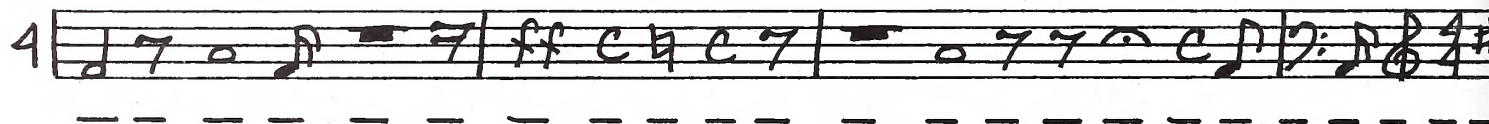
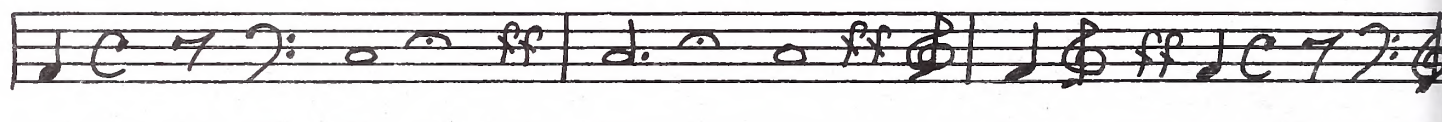
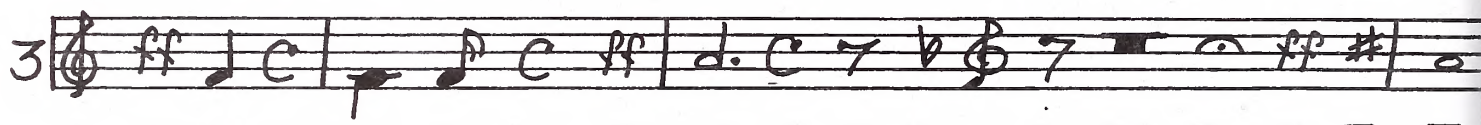
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# JOHANNES BRAHMS

27

Born: Hamburg, Germany 1833

Died: Vienna, Austria 1897




Sketch by: 4<sup>th</sup> Grader

Martinas Warren

Joh-  
-nn-  
-r-  
G-  
-ompos-  
wrot-  
m-  
pi-  
-s in  
-v-  
-ry  
-orm  
-x-  
-pt  
op-  
-r-  
H-  
w-  
-s most  
-mous  
-or his  
-our symphoni-  
-s  
-n-  
his lush pi-  
-no musi-

"Lull-y" w-  
 possi-ly th- most -mous lull-y  
 -v- -r. H- -lw- -ys  
 sl- -pt lik- -y.  
 How- -v- -r, no on- -oul-  
 -v- -r sl- -p in th-  
 s- -m- room with him  
 -us- h- w- -s notoriously  
 lou- snor- -r. surv- -y o-  
 on- hun- -r musi- -i- -ns  
 t- -k- -n in -li- -orni-  
 in 1989 r- -nk- -r- -hms -s  
 th- num- -r on- -vorit-  
 -ompos- -r.



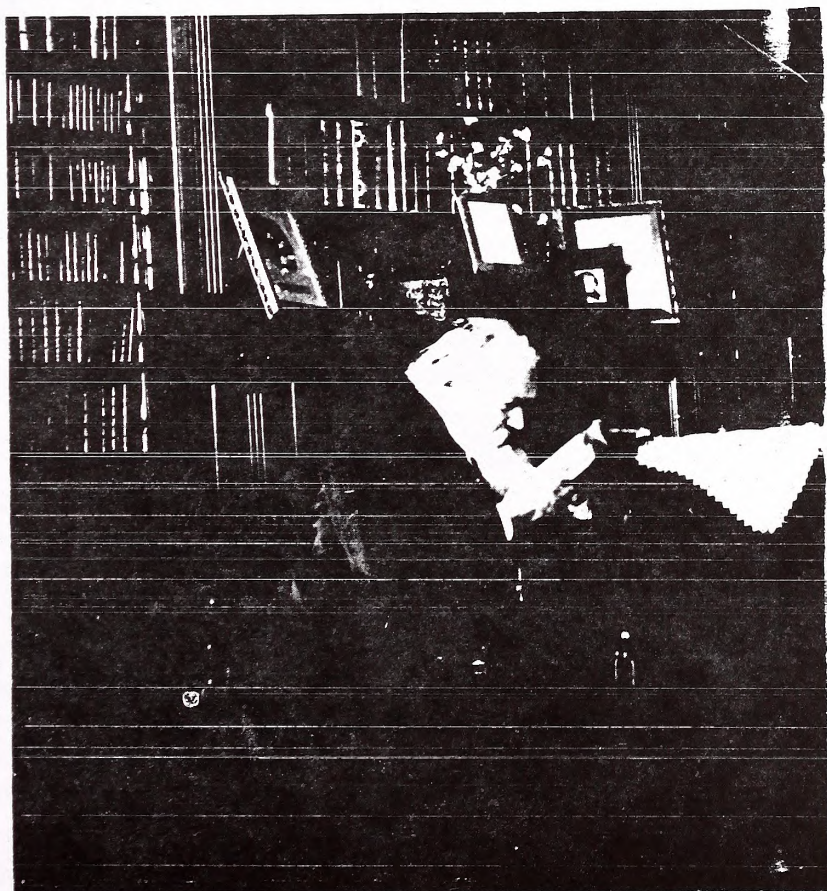


## CLASSROOM ACTIVITIES - CARTOON

Objective: Creative Writing/Listening

Materials: Paper, pencils, Cartoon Activity Sheet, tape player, tape of Brahms Symphony No. 2, Movement IV.

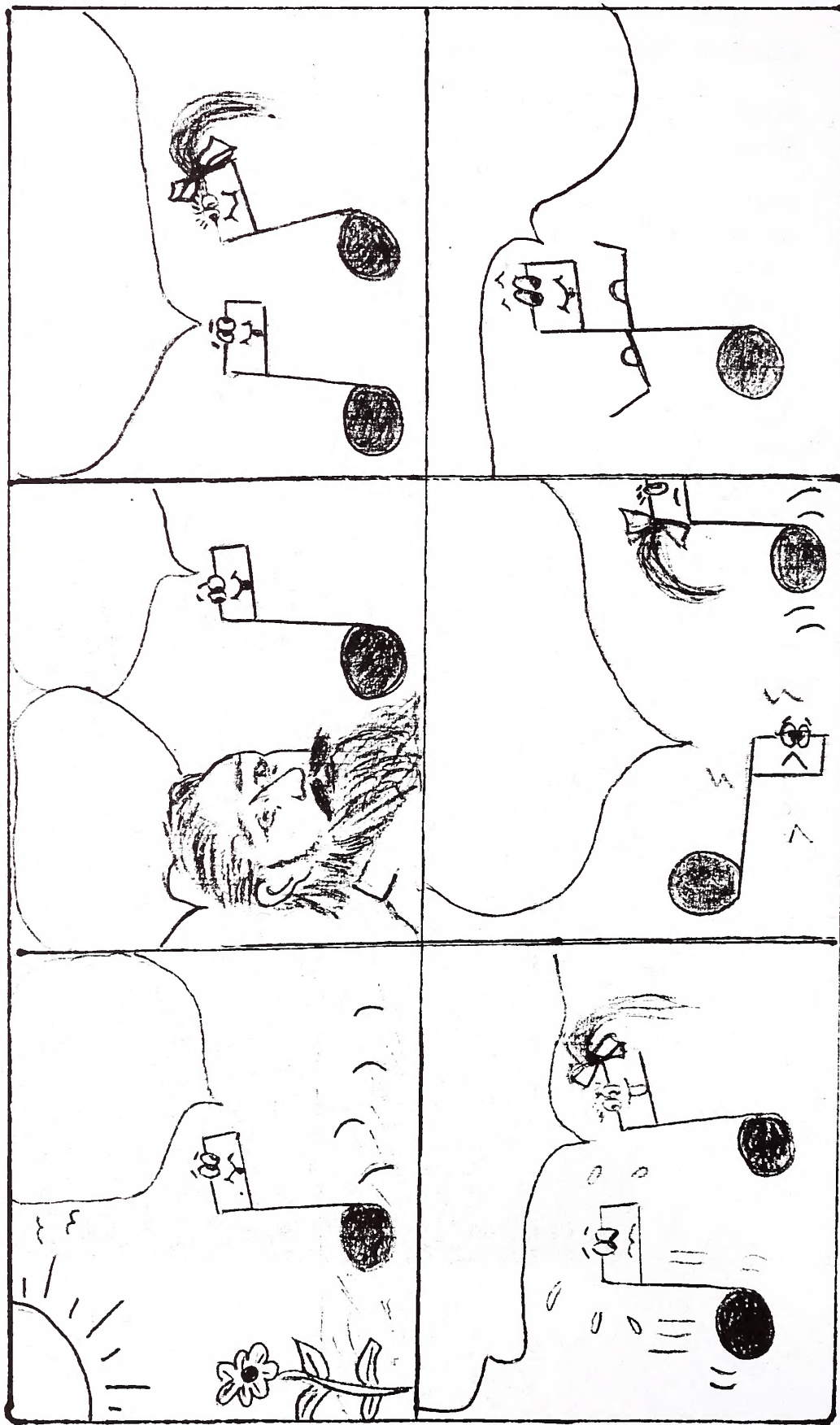
Procedure: Introduce the music by using the background material presented at the beginning of this study. Students have a deeper appreciation of the music after learning something about the composer and the setting which inspired the music. The music is "Absolute," so several listenings are encouraged. Ask students to write down ideas about what they hear and feel as they listen to the music. Encourage them to discuss their ideas about the mood, texture, themes, instruments, dynamics, melodies, form, tempo, meter, etc. This will enable the students to find for themselves the ingredients which contribute to the uniqueness of this piece. Present the Cartoon Activity Sheet. Students are to listen to the piece while they fill in the balloons. Share the cartoons with the class. What is Brahms trying to "tell us" in his music?



Name \_\_\_\_\_

## Write Your Own Cartoon

Listen to the music. Fill in the balloons. Share your cartoon with the class.





**Materials Needed:**

Large pad of white paper on an easel or length of white paper attached to board or wall;  
colored markers or crayons, recording of Brahms' Symphony No. 2, Movement IV,  
suitable listening equipment, i.e., cassette player

**Procedure:**

A volunteer(s) is asked to create an abstract drawing while listening to the musical selection. She/he is to choose colors and create designs based on how the music "sounds" and makes her/him feel. As the music is being played, the subject chronologically creates designs on the paper to reflect the music. Helpful suggestions are listed below:

Stress that "abstract" is the desired type of artwork; words and concrete pictures are discouraged.

Providing several examples suggests variety; showing the examples and removing them from view discourages copying and encourages creativity.

Because the recording is lengthy (over 8 minutes), allow adequate paper and room for the artwork.

**Variations:**

This activity may be done as seat work to allow all students to be active participants. Each student should receive crayons or markers and a sheet of paper. As preparation for the lesson, each student should fold the paper in half and then fold it in fourths to have a sequence of sections. As the music is played, the teacher may signal that the music is changing, thereby encouraging the students to begin a new section. I prefer using paper that is long and narrow, i.e., 6" x 18", so that the folded sections are in left to right sequence and not top to bottom.

**COMPETENCY GOALS: ARTS EDUCATION****MUSIC: Grade 5**

- 1.3 The learner will participate freely in total program.
- 2.20 The learner will recognize that patterns of sounds may be relatively louder or softer than others.
- 2.21 The learner will be aware that individual sounds or groups of sounds may become louder or softer.
- 2.22 The learner will verbalize about the effect of dynamics on the mood of the music.
- 3.1 The learner will be aware of her/his own creative capabilities.
- 4.42 The learner will be aware of the effect of tempo and dynamics.
- 4.58 The learner will control gross and fine motor movements as needed.
- 5.6 The learner will know that music is related to the other arts.
- 5.7 The learner will know that each art form is made up of basic elements.

**VISUAL ARTS: Grades K-5**

- 1.3 The learner is eager to do and see art.
- 2.3 The learner understands the role personal perception and observations play in art.
- 2.4 The learner understands the role creativity plays in art.

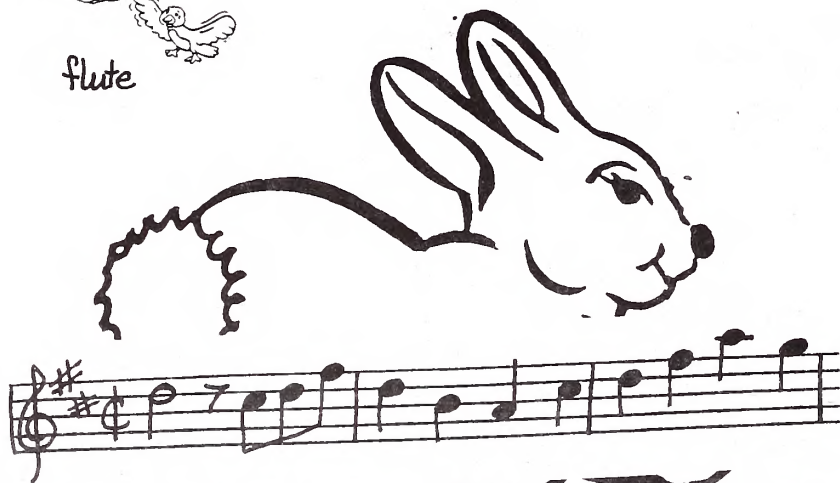
# Call Chart Guide



flute



clarinet



pizzicato

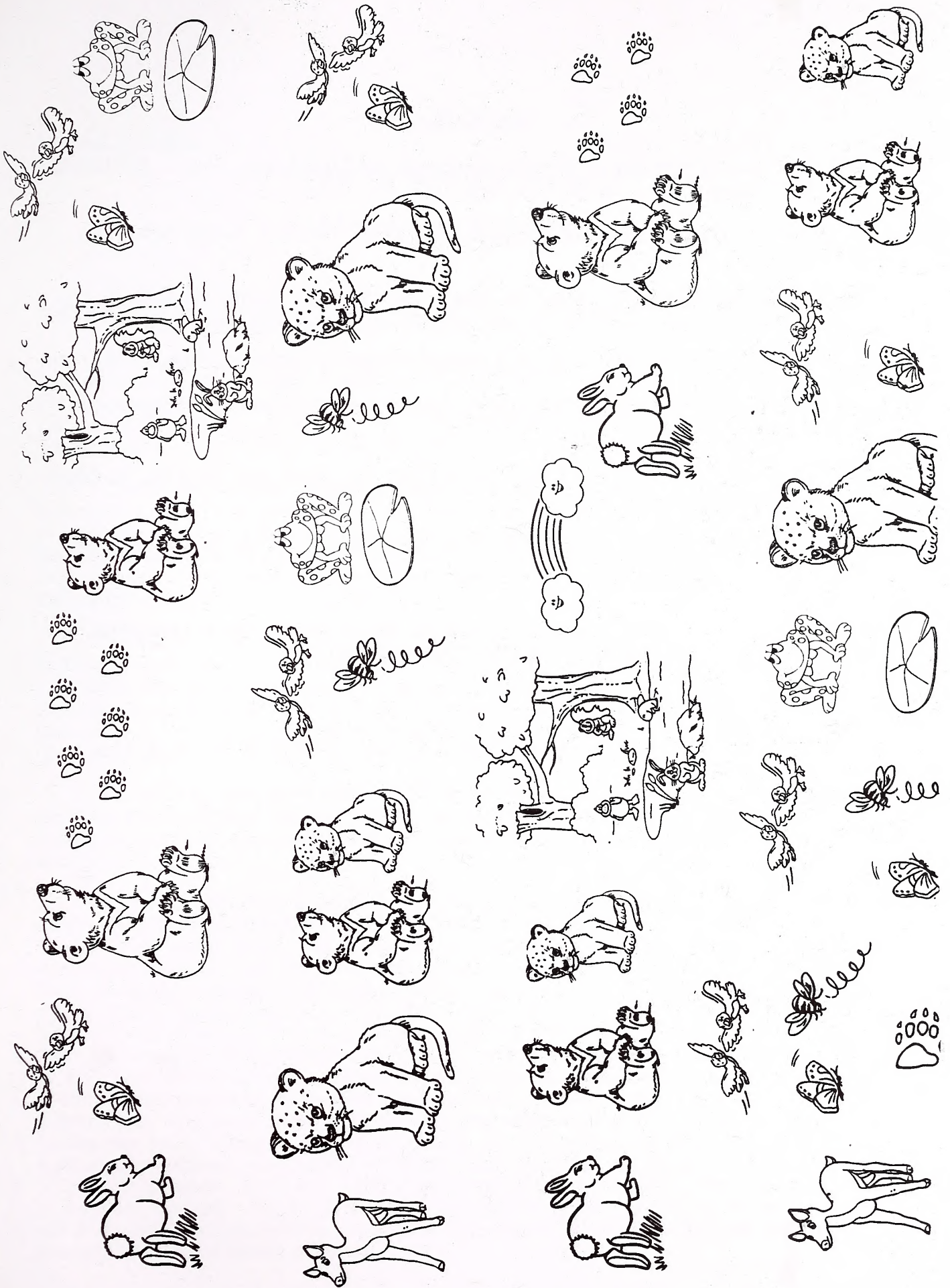


swirls





# Brahms Symphony #2, Movement II



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Larue Tart, Frankie Talton, Jean Milleson, Marie Batten, Mark Armstrong, and Alex Wingate are all music specialists from Wayne County.



Leonard Bernstein  
(1918-1990)

Overture to *Candide*  
by Tama Bouncer

## About The Composer

Leonard Bernstein (burn'-styn) was born in Lawrence, Massachusetts on August 25, 1918. He began piano lessons at about the age of ten.

At Harvard University he studied the piano with Helen Coates and Gebhard, and he took other music courses with Edward Burlingame Hill and Piston before graduating in 1939. For the next two years he attended the Curtis Institute. Conducting became his major interest, and during the summers of 1940 and 1941, he studied at Tanglewood with Koussevitzky, who was so impressed by his talent that he asked him to be his assistant there in 1942.

Conductor, composer, pianist, lecturer, television personality and author, Bernstein was called a musical renaissance man. He was best known as a conductor since his professional debut in 1943, when he replaced the indisposed Bruno Walter as the conductor of the New York Philharmonic in a program that Bernstein directed without rehearsal. Later guest appearances with major American and European orchestras showed him to be one of the most talented conductors of his generation.

He was the musical director of the New York City Center Orchestra from 1945 to 1947. In 1948 he joined the staff at Tanglewood, where he succeeded Koussevitzky as head of the conducting department; he was also on the staff of Brandeis University. He was musical director and conductor of the New York Philharmonic, the first American to hold this post, from 1958 to 1969, at which time he was named conductor laureate for life. He conducted opera at La Scala, the Metropolitan Opera and the Vienna State Opera.

He had a dynamic personality with an acute musical intelligence and a large repertoire. Bernstein reached a large audience with his numerous national television appearances, most notably as introducer and conductor of the young people's concerts, which brought him enormous popularity.

Bernstein pursued an impressive career as a composer of both serious and popular music. (Excerpt from *THE INFINITE VARIETY OF MUSIC* by Leonard Bernstein c. 1966 "I am a fanatic music lover. I can't live one day without hearing music, playing it, studying it or thinking about it. And this is quite apart from my professional role as a musician; I am a fan, a committed member of the musical public. And in this role of simple music lover, I confess, freely though unhappily, that at this moment, as of this writing, God forgive me, I have far more pleasure in following the musical adventures of Simon & Garfunkel or of the Association singing "Along Comes Mary" than I have in most of what is being written now by the whole community of "avant-garde" composers. This may not be true a year from now, or even by the time these words appear in print; but right now, on the 21st of June, 1966, that is how I feel. Pop music seems to be the only area where there is to be found unabashed vitality, the fun of invention, the feeling of fresh air. Everything else suddenly seems old-fashioned: electronic music, serialism, chance music-they have already acquired the musty odor of academicism. Even jazz seems to have ground to a painful halt. And tonal music lies in abeyance, dormant. No, I will not look around me at the busy but barren musical scenery and pack myself off into hibernation until the buds appear. I will stay right here and loudly proclaim the infinite variety of music."



From his earliest years as a conductor and pianist, Bernstein had been pursuing a parallel career as a composer of concert pieces and of works for the musical theatre. The Clarinet Sonata, his first published composition, was composed shortly after he left the Curtis Institute, and the song cycle "I Hate Music" was first performed by Tourel at New York Town Hall in November 1943. His first Symphony, performed in spring 1944 in Boston and New York, was chosen by the New York Music Critics' Circle as the best new American orchestral work of 1943-1944. In the same season his first ballet, FANCY FREE, with choreography by Robbins, was introduced by Ballet Theater at the Metropolitan Opera House. Its success led Robbins and Bernstein to use the scenario (dealing with three sailors on one-day shore leave in New York) as the basis for a full-length Broadway musical, ON THE TOWN, which ran for 463 performances. During the 1950s Bernstein composed mainly for the stage and screen, but the 1960s saw two large-scale concert works: the Symphony no. 3 and the CHICHESTER PSALMS, commissioned by Chichester Cathedral for the 1965 music festival. For the opening of the John F. Kennedy Center of the Performing Arts, Washington, D.C. (September 1971), he was commissioned, at the suggestion of Jacqueline Kennedy Onassis, to write a dedicatory work, MASS.

Most of Bernstein's big non-theatrical works deal with religious themes: many vocal pieces employ biblical or liturgical texts; and he has said that the symphonies reflect personal spiritual concerns ('me down here looking up to find Him') and that they are, in general, 'about the crisis in faith.' These works are further related in that they require large or unusual forces and share a similar musical style, one that is a conglomerate of several styles. A brilliant passage of stylized 1940s jazz, a stark chorale, a shapely pop-ballad tune, a thunderous finale of Mahlerian proportions - all are components of the characteristic Bernstein mixture.

His major works include three symphonies: the JEREMIAH(1944), THE AGE of ANXIETY(1949) and the KADDISH(1963); three ballets, FANCY FREE (1944), FACSIMILE (1946) and DYBBUK (1974); CHICHESTER PSALMS (1965), a choral work; and MASS. He also composed music for the Broadway musicals ON THE TOWN (1944), WONDERFUL TOWN (1952), CANDIDE (1956) and WEST SIDE STORY (1957).

An expanded CANDIDE was successfully reprogrammed as an opera in 1982. Bernstein's other operas include TROUBLE IN TAHITI (1952) and its sequel, A QUIET PLACE (1983). Bernstein was the author of YOUNG PEOPLE'S CONCERTS (1970), a collection of his television talks; THE UNANSWERED QUESTION (1976), his Charles Eliot Norton lectures at Harvard; FINDINGS (1982); THE JOY OF MUSIC and THE INFINITE VARIETY OF MUSIC.

Leonard Bernstein died October 14, 1990.



## About Candide

Voltaire's extravagant, satiric saga, with its mockery of 'the best of all possible worlds' and the innocent hero who believes in such a thing, was at first made into a comic operetta by playwright Lillian Hellman set to music by Leonard Bernstein with lyrics from the pens of three brilliant rhymers - John Latouche (who died, at the age of 38, shortly before the show opened), the Pulitzer prize-winning poet, Richard Wilbur and Dorothy Parker. The resultant piece was produced by Ethel Linder Reiner and Lester Osterman, Jr. at New York's Martin Beck Theater but failed in 73 performances. A London version in 1959 closed after 60 performances.

In 1974, a rewritten version by Hugh Wheeler, which emphasized the comic extravagances of the text, was produced by Harold Prince and the Chelsea Theater in Brooklyn, New York. The musical score had been altered along with the text, and additional lyrics supplied by Stephen Sondheim. The now highly colourful show was mounted by Prince on a set consisting of multiple acting areas, arranged around the audience, and this time the reaction was positive. This production of Candide moved to the Broadway Theater, which was suitably reconstructed to allow the same style of presentation, and it remained there for 740 performances, establishing the show and its new version as one of the most interesting and intelligent of its time.

At the Castle Thunder-ten-Tronck, Westphalia, the philosopher Dr. Pangloss teaches the baronial family's daughter Cunegonde, son Maxmilian and illegitimate nephew Candide his optimistic creed that all is for the best in the best of all possible worlds. He even encourages Candide's marriage to Cunegonde, for all the problems it will bring.

In the middle of the marriage ceremony war between Westphalia and Hesse intervenes, and Cunegonde is carried off. Candide's troubles have begun.

He reaches Lisbon in time for the great earthquake. There the Inquisition apparently kills Pangloss. Moving on to Paris, Candide discovers Cunegonde living in kept luxury, determined to: Glitter And Be Gay."

Candide, Cunegonde and an Old Lady they have met are carried off on a slave ship to South America. In Buenos Aires the governor proposes to make Cunegonde his mistress, and with the help of the "easily assimilated" Old Lady, he convinces Candide to seek his fortune elsewhere.

Candide heads for Eldorado, where he does, in fact, find a fortune. Returning to claim Cunegonde, he learns she has fled. The ship in which he sets out after her sinks, so the despairing Candide makes his way to Venice.

He discovers the Old Woman working as a shill in a gambling house. She too is less confident and tinged with bitterness. Candide discovers Cunegonde reduced to a scrubwoman. He returns with her to Westphalia, where he encounters the supposedly dead Pangloss. But Candide can no longer subscribe to the philosopher's all-accepting view of life. He and Cunegonde retire to live quietly and to make their garden grow.

The score of Candide was one which thoroughly merited the description of comic operetta. It included ensemble and orchestral music of a quality and adventurousness rarely seen on the postwar musical stage. Bernstein created a pyrotechnic, eclectic score that moved from stately 18th-century forms to modern tangos and jazz. The most popular, durable bit of his work turned out to be the overture.

## LISTENING GUIDE

Measures 1-4

Fanfare played by brass and woodwinds in  $\text{♩}$ .

Measure 5

 $\frac{3}{2}$  meter

Measure 6



pattern played by the woodwinds

Measures 7-9



pattern played by the horns

Measures 10-46

Theme A is played by the flutes, oboes, clarinets, violins and violas.

Measures 47-61

Theme B is played by the trumpets and trombones; this section is repeated

Measures 62-82

Bridge: measure 63 is in  $\frac{3}{2}$  meter; measure 64 returns to  $\text{♩}$  and solos are played by the flutes, clarinets, oboes, bass clarinets and bassoon; measures 75-79 piccolos and flutes only; measures 80-82 descending pattern is played by the flutes and clarinets.

Measures 83-133

The rhythm pattern is written so that every third measure is in  $\frac{3}{2}$  meter.

Theme C (*cantabile*) is played by the clarinets, bass clarinets and violas in measures 83-94, by the oboes, clarinets, bassoons and violins in measures 95-106 and by the flutes, oboes, violins, violas, and cellos in measures 107-118.

Call and response in measures 119-121 between the (piccolos and clarinets) and violins in  $\frac{3}{2}$ .

In measures 123-133 the theme is played by the flutes, oboes, bass clarinets, bassoons, trumpets, violins and violas.

Measures 134-139

$\text{♩}$  with brass fanfare accompanied by oboes, low woodwinds, timpani and strings

Measures 140-160

Theme A is played by flutes and oboes in measures 147 and 148; violin solo in measures 147-152; dynamic marking of *subito ff* for horns and strings in measure 153; full orchestra is *ff* in measure 154; glissandos by piccolos, flutes, oboes, violins, violas and clarinets in measure 155 and clarinets, violins and violas in measure 157.



Measures 161-177

Measures 178-201

Measures 202-207

Measures 208-230

Theme B without the repeatTheme C

Call and response between (flutes and oboes) and violins

Theme D is played *pp* by flutes and oboes; staccato pattern played by bassoons and strings play pizzicato *pp* in measures 208-215; piccolos, flutes, oboes, violins play theme in measures 216-230; measure 230 in  $\frac{3}{2}$ .

Measures 231-287

Codetta: The following rhythm pattern is heard in measures 231-254



a fanfare similar to the fanfare heard in measures 134-139 is played

*ff* in measures 255-258; the pattern is played

by the woodwinds in measures 258-260; Theme A is heard in measures 260-266; the bass clarinets, bassoons and strings *crescendo* in measures 267-270; Theme B is played in measures 271-278; a portion of Theme C is played in measures 279-283;

the pattern is played

by the woodwinds and strings in measures 284-286.

40

## 10 Theme A - Violins

Handwritten musical score for Theme A - Violins, measures 40-49. The score is written on two staves in G major (one sharp) and 4/4 time. Measure 40 starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. A slur covers measures 41-45, which contain a continuous eighth-note melody: G4-A4-B4-C5-D5-E5-F#5-G5. Measure 46 has a half note G5, a quarter note F#5, and a half note E5. Measure 47 has a half note D5, a quarter note C5, and a half note B4. Measure 48 has a half note A4, a quarter note G4, and a half note F#4. Measure 49 has a half note E4, a quarter note D4, and a half note C4. The dynamic marking *ff brillante* is written above measure 41. A box containing the number 20 is at the end of the staff.

## Theme B - Trumpets and Trombones

Handwritten musical score for Theme B - Trumpets and Trombones, measures 47-56. The score is written on two staves in G major and 4/4 time. Measures 47-56 consist of a series of chords. The Trumpets part (top staff) plays chords: G4-B4 (47), G4-B4 (48), G4-B4 (49), G4-B4 (50), G4-B4 (51), G4-B4 (52), G4-B4 (53), G4-B4 (54), G4-B4 (55), and G4-B4 (56). The Trombones part (bottom staff) plays chords: G3-B3 (47), G3-B3 (48), G3-B3 (49), G3-B3 (50), G3-B3 (51), G3-B3 (52), G3-B3 (53), G3-B3 (54), G3-B3 (55), and G3-B3 (56). The dynamic marking *ff* is written above measure 47.

## 83 Theme C - Clarinet (Bb)

Handwritten musical score for Theme C - Clarinet (Bb), measures 83-92. The score is written on three staves in Bb major (two flats) and 4/4 time. Measure 83 has a whole note Bb3. Measure 84 has a whole note C4. Measure 85 has a whole note D4. Measure 86 has a whole note E4. Measure 87 has a whole note F4. Measure 88 has a whole note G4. Measure 89 has a whole note A4. Measure 90 has a whole note Bb4. Measure 91 has a whole note C5. Measure 92 has a whole note D5. The dynamic marking *dim.* is written below measure 83. A slur covers measures 83-92. A box containing the number 3 is at the end of the staff.



208 Theme D - Flutes and Oboes

41

pp

47 Theme B

Bern-stein gained pop-u-lar-i-ty on right time T. V. Con-certs for the young were a treat to see

83 Theme C (first time only measures 83-133)

1. This is the mu-sic for the C theme from the o-ver-ture named Can-dide writ-ten-by-our man Leo-nard he was a well-know mas-ter-mind in-deed

2. Now for the se-cond time we hear it Played by the wood-winds so love-ly Soon we will hear it for the third time But there will be no words for you to sing.

CANDIDE  
Excerpt from "Oh, Happy We"  
(Duet)

Lyrics by Richard Wilbur and Music by Leonard Bernstein

1. *Candide:*                Soon, when we feel we can afford it,  
                                      We'll build a modest little farm.  
*Cunegonde:*                We'll buy a yacht and live aboard it,  
                                      Rolling in luxury and stylish charm  
*Candide:*                    Cows and chickens  
*Cunegonde:*                Social whirls  
*Candide:*                    Peas and cabbage  
*Cunegonde:*                Ropes of pearls.
  
2. *Candide:*                Soon, there'll be little ones beside us  
                                      We'll have a sweet Westphalian home.  
*Cunegonde:*                Somehow we'll grow as rich as Midas  
                                      We'll live in Paris when we're not in  
                                      Rome.  
*Candide:*                    Smiling babies  
*Cunegonde:*                Marble halls  
*Candide:*                    Sunday picnics  
*Cunegonde:*                Costume balls.  
                                      Oh, won't my robes of silk and satin  
                                      Be chic!  
                                      I'll have all that I desire.  
*Candide:*                    Pangloss will tutor us in Latin and Greek  
                                      while we sit before the fire.  
*Cunegonde:*                Glowing rubies  
*Candide:*                    Glowing logs  
*Cunegonde:*                Faithful servants  
*Candide:*                    Faithful dogs  
*Cunegonde:*                We'll round the world enjoying high life  
                                      All will be pink champagne and gold.  
*Candide:*                    We'll lead a rustic and a shy life  
                                      Feeding the pigs and sweetly growing  
                                      old  
*Cunegonde:*                Breast of peacock  
*Candide:*                    Apple pie  
*Cunegonde:*                I love marriage  
*Candide:*                    So do I.

(The melody for this duet is theme C of the overture.)



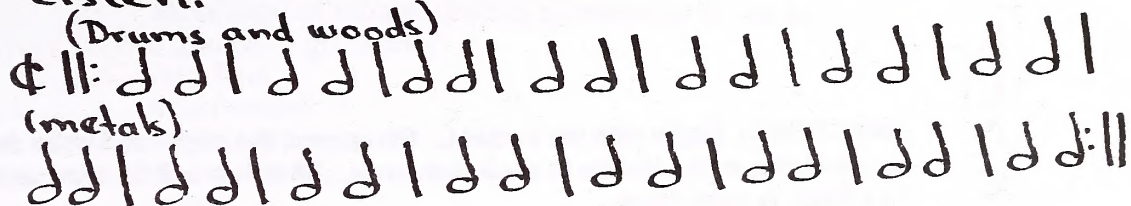
# Accompaniment Chart

43

Theme A: Listen.

(Drums and woods)

Theme B:



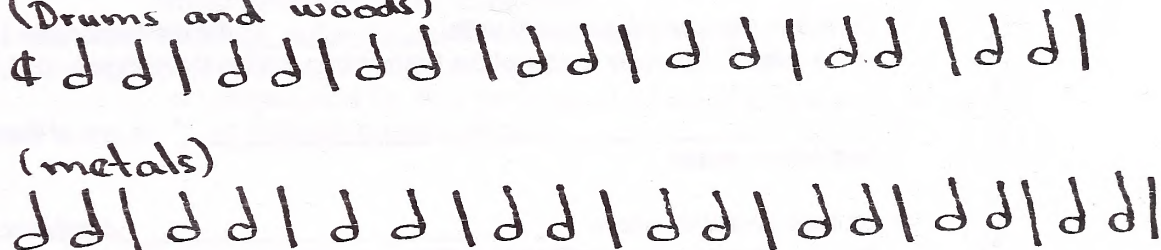
(metals)

Theme C: Movement with streamers. (free form)

Theme A: Listen.

(Drums and woods)

Theme B:

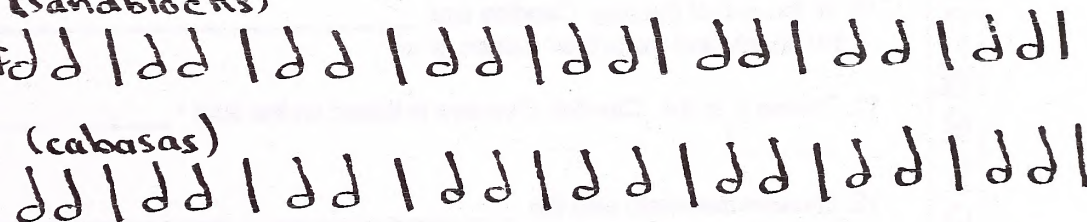


(metals)

Theme C: Movement with streamers. (free form)

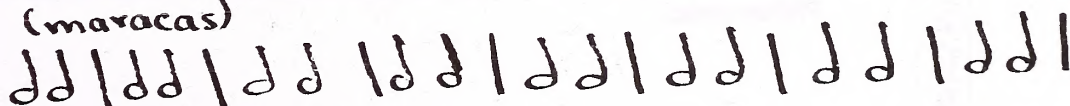
(sandblocks)

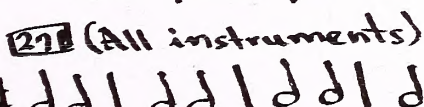
Theme D:



(cabasas)

(maracas)



Codetta:  (All instruments)



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| I | C | R | O | S | N | T | D | A | U | M | C | E | T | R | O | I | R | C | S | A | Y | N | M | ↓ |
| Y |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | L |   |
| F |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | P |   |
| R |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | E |   |
| E |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | H |   |
| O |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | O |   |
| W |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | N |   |
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | N |   |
| Y |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | A |   |
| S |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | I |   |
| P |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | R |   |
| E |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | E |   |
| P |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | D |   |
| D |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | S |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | B |   |
| I |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | V |   |
| H |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | E |   |
| S |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | O |   |
| H |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | B |   |
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | L |   |
| O |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | N |   |
| S |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | T |   |
| E |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | S |   |
| E |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | A |   |
| D |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | T |   |
| W |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | I |   |
| N |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | E |   |
| S |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | B |   |
| O |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | I |   |
| S |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | E |   |
| G |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | N |   |
| A |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | C |   |
| E |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | O |   |
| M |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   | V |   |
| N |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| E |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| U | D | C | I | A | D | T | N | T | A | E | C | R | E | E | R | P | U | O | T | C | R | I | E | M |

**DIRECTIONS:** Begin with the Letter L. Go around the paper and write down every second letter in the blanks in each statement. All letters will be used and there will be a letter in each blank.

- \_\_\_\_\_ composed the music for *Candide*.
- The \_\_\_\_\_ to *Candide* has become familiar to concertgoers.
- \_\_\_\_\_, the hero of the musical, learns that perfection can never be attained and that one must try to do one's best.
- Bernstein was commissioned to write \_\_\_\_\_ for the September 1971 opening of the John F. Kennedy Center of the Performing Arts in Washington, D.C.
- "\_\_\_\_\_ " is one of Bernstein's best-known works.
- Leonard Bernstein was a \_\_\_\_\_, composer, pianist, lecturer, television personality and author.
- Bernstein wrote three \_\_\_\_\_.
- Candide* is based on a satire by \_\_\_\_\_.
- Candide* is a \_\_\_\_\_ in 2 acts.
- At the end of the play, Candide and \_\_\_\_\_ retire to live quietly and make their garden grow.
- Theme C in the *Candide Overture* is based on the duet "\_\_\_\_\_".
- Leonard Bernstein was the \_\_\_\_\_ to hold the post of music director and conductor (1958 - 1969) of the New York Philharmonic.



## VOCABULARY

1. ARCO.....playing with the bow
2. PIZZICATO.....plucking the strings
3. GLISSANDO.....a difficult virtuoso effect produced on the violin by a rapid succession of minute distinct movements of the hand
4. CRESCENDO.....to gradually get louder
5. *FF* (fortissimo).....very loud
6. ALLEGRO.....a fast tempo
7. MARCATO.....marked or stressed
8. DIMINUENDO.....to gradually get softer
9. *F* (forte).....loud
10. *P* (soft).....soft
11. *MF* (mezzoforte).....moderately loud
12. SUBITO DOLCE.....suddenly sweetly or softly
13. *MP* (mezzopiano).....moderately soft
14. *PPP* (pianissimo).....very, very soft
15. CANTABILE.....in a singing style
16. ESPRESSIVO.....expressively
17. SOLO.....in orchestral scores, a passage intended to stand out
18. UNISON.....performance of the same melody by various instruments or the whole orchestra at the same time
19. STACCATO.....detached; notes played in a short, crisp manner
20. POCO A POCO.....little by little
21. DUET.....a composition for two performers of equal importance with or without accompaniment

## Vocabulary Review

1. \_\_\_\_\_ IOUBTS CDOLE \_\_\_\_\_ suddenly sweetly or softly
2. \_\_\_\_\_ ROCA \_\_\_\_\_ playing with the bow
3. \_\_\_\_\_ ECATABILN \_\_\_\_\_ in a singing style
4. \_\_\_\_\_ OSOL \_\_\_\_\_ in orchestral scores, a passage intended to stand out
5. \_\_\_\_\_ TDUE \_\_\_\_\_ a composition for two performers of equal importance with or without accompaniment
6. \_\_\_\_\_ CAZPIZTOA \_\_\_\_\_ plucking the strings
7. \_\_\_\_\_ DRECNSCEO \_\_\_\_\_ to gradually get louder
8. \_\_\_\_\_ performance of the same melody by various instruments or the whole orchestra at the same time
9. \_\_\_\_\_ 00CP A COOP \_\_\_\_\_ little by little
10. \_\_\_\_\_ LGAE<sup>o</sup>LRO \_\_\_\_\_ a fast tempo



## RELATED ACTIVITIES

1. MUSIC (BINGO): Have students make playing cards using words from the word list.
2. CONCENTRATION: Select 15 or more terms to duplicate on index cards. Place the cards face down on a table or on the floor. Have the students turn the cards over to locate the matches.

This can also be done on a wall chart by using library book pockets to hold the index cards.

3. MAKE A SCENE: Students are to draw a scene representing each of the themes heard in *Candide*. Fold an 8 1/2 by 11 sheet of paper in half. Borders can either be drawn by the students or made by using the Print Shop. Have 2 frames on each side of the paper. Some students may choose to write a short story about the music instead of drawing pictures.

## WORD LIST

|                   |                        |                 |                |
|-------------------|------------------------|-----------------|----------------|
| arco              | glissando              | crescendo       | allegro        |
| piano             | cantabile              | solo            | unison         |
| <i>Candide</i>    | <i>Cunegonde</i>       | <i>Voltaire</i> | Tanglewood     |
| mezzoforte        | mezzopiano             | fortissimo      | diminuendo     |
| conductor         | composer               | symphony        | comic operetta |
| Leonard Bernstein | duet                   | forte           | marcato        |
| pizzicato         | staccato               | pianissimo      | overture       |
| <i>Mass</i>       | <i>West Side Story</i> |                 |                |

## ANSWER KEY

## Activity 1:

1. Leonard Bernstein
2. Overture
3. *Candide*
4. *Mass*
5. *West Side Story*
6. Conductor
7. Symphonies
8. *Voltaire*
9. Comic Operetta
10. *Cunegonde*
11. "Oh Happy We"
12. First American

## Activity 2:

1. Subito Dolce
2. Arco
3. Cantabile
4. Solo
5. Duet
6. Pizzicato
7. Crescendo
8. Unison
9. Poco a poco
10. Allegro

|          |          |             |          |          |
|----------|----------|-------------|----------|----------|
| <b>M</b> | <b>U</b> | <b>S</b>    | <b>I</b> | <b>C</b> |
|          |          |             |          |          |
|          |          |             |          |          |
|          |          | <b>FREE</b> |          |          |
|          |          |             |          |          |
|          |          |             |          |          |
|          |          |             |          |          |



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Tama R. Bouncer teaches music K-5 at Swift Creek Elementary School in Wake County. She received her Bachelor of Music degree from UNC-Greensboro and her Master of Music degree from the University of Oregon. She is the organist/choir director for the Cathedral and Senoir Choirs and the pianist for the Children's Choir at Rush Metropolitan A.M.E. Zion Church. She and her husband John reside in Raleigh with their four children Lauren, Christine, Elaina and Aaron.

She is assisted by Monica Keele Jones who teaches music K-5 at Brooks Elementary School and Elizabeth Chance who teaches music K-5 at Millbrook Elementary School in Wake County.

## NOTES

Copies of Your North Carolina Symphony Book, The Teachers Handbook, and recordings of the music on this year's program can be purchased from the Symphony office. Write to The North Carolina Symphony, Attention: Lanita Mattison, 2 East South Street, Raleigh, NC 27601. Our telephone number is (919) 733-9536. Fax (919) 733-9920.

Please place orders early enough to allow for two weeks delivery time. Materials are available as long as supplies last.

Be sure to check other sources for information on this year's compositions and composers. All Night, All Day can be found in several music textbooks with related activities. The Bach Toccata and Fugue is featured on Walt Disney's Fantasia with footage of Leopold Stokowsky shaking Mickey Mouse's hand!

We want to thank all the music educators who contributed to this year's Teachers Handbook for their cooperation and enthusiasm.

We encourage you to fill out the comment sheet on the next page.

### COMMENTS

The North Carolina Symphony welcomes your criticisms and compliments on our education program. Please use this sheet and return it to the address below.

Thank You

Please tell us what you think about

The Teacher Handbook:

The student booklet:

The workshop:

The education concert:

Other:

Do you have suggestions for songs?

Are you interested in writing for the Teachers Handbook?  
If so, please give your name and phone number.

Mail to: Jackson Parkhurst, Director of Education  
The North Carolina Symphony  
2 East South Street  
Raleigh, NC 27601





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